

## The Monthly Musical Record.

DECEMBER 1, 1872.

### CONDUCTORS AND CONDUCTING.

It has been cynically remarked, that when a man cannot succeed at anything else, he sets up as a schoolmaster; for everybody, if he can do nothing besides, thinks he can at least teach. It might with nearly as much truth be said that every musician (or rather *soi-disant* musician), if he can do nothing else, thinks he can at all events conduct. And, to a merely superficial observer, nothing seems simpler than to wave a stick in regular time, and let singers and players follow it. Hence we believe that conductors, as a rule, get far less credit than they deserve with the larger part of their audiences; and it is because we think that comparatively few, except professional musicians, know how arduous a conductor's task really is, and how many qualifications must be combined in a good director of an orchestra or chorus, that we propose in the present article to say a few words on the subject.

It would seem hardly necessary to mention, as one requisite for the director of music, an accurate feeling of time; and yet, ludicrous though it may appear, instances have actually been known of conductors who have coolly gone on beating triple-time for a piece that is written in common, and *vice versa*. We assure our readers that we are not exaggerating—an instance of this kind came some time since under our personal observation. We may name, as the first qualification needful for conducting, a distinct and intelligible beat. It is related of a celebrated foreign conductor, a musician, moreover, of distinguished ability, who some years since directed some concerts in London, that the band at first managed, with considerable difficulty, to follow the indications of his bâton; till at last he took to *beating time in a circle*, when the members of the orchestra had to give it up as a hopeless attempt, and watch the bow of the principal first violin. This is an extreme case; but instances might be named of well-known conductors, from whose beat it is far from easy to discover the beginning of the bar.

A second and no less important requisite for one who would direct a chorus or orchestra is a very quick and accurate ear. It is not enough that he shall be able to hear a wrong note; many can do so much who would yet be powerless to correct it. He must be able to tell instantly from what voice or instrument the wrong note proceeds, and what is the nature of the mistake. No conductor who is unable to do this will command the respect of his band; they may obey him, but secretly they will laugh at him. We heard lately of the conductor of one of our London orchestras, who at a rehearsal stopped his band in the middle of a piece, and called out that "the bassoons were wrong." On examination it turned out that the instruments in question had a rest at that particular point, and had not been playing at all! Our informant was a member of the orchestra we refer to, and the manner in which he spoke of his conductor would certainly not have been gratifying to that gentleman, had he been within hearing.

Closely connected with this branch of his duties, is the necessity for a conductor's intimate acquaintance with even the minutest details of the score which he has to conduct. Without this, a faithful reproduction of the thoughts of the composer is simply impossible. Even with the best orchestra, the bringing out into due relief of the lights and shades, the various tone-colours of such a

work as one of Beethoven's symphonies, for instance, must depend upon the conductor himself; and unless he has the music, so to speak, at his fingers' ends, and knows every point of it, its reproduction by his band will be either coarse or colourless. The great success of the orchestral performances directed by such men as the late Hector Berlioz, Spohr, and Mendelssohn (of living examples we designedly refrain from speaking), must be at all events partially ascribed to their thorough knowledge of the masterpieces they conducted.

But a correct feeling of time, an accurate ear, and an intimate knowledge of the score, however useful and even necessary, are not sufficient without one more qualification, which, as considering it the most important of all, we have purposely left till the last. It is a quality very easy to feel, but rather difficult accurately to define. Perhaps we shall best express our meaning if we call it the conductor's power of producing a condition of *rapprochement* between himself and his band. It is not enough that he shall himself understand and feel the music; he must be able to impart his own idea of it to those under his control. We might say that he should first absorb the music into himself, and that it should then *radiate* out toward his band or chorus. Mendelssohn is said by those who knew him to have possessed this power in a remarkable degree. It is liable to the disadvantage that under certain circumstances the conductor's individuality may be more prominent than that of the composer; but this will, we think, only exceptionally be the case; for we believe that most conductors, whether competent or not, are at least honest in their wish to do justice, as far as they can, to the works they direct. Besides, the government of a chorus or orchestra must be an absolute despotism; the band must be as a large instrument upon which the conductor plays; otherwise there can be no unity or coherence in the performance. If every player or singer follows the devices and desires of his own heart, however good a musician he may individually be, the result will be a mere burlesque.

We have thus endeavoured briefly to give an idea of the duties and responsibilities of a good conductor. Had we chosen, we might easily have illustrated our remarks by personal examples. Such a course, however, might be invidious; we have preferred therefore merely to speak in general terms, in the hope that those hard-worked and sometimes hardly-treated servants of the public may obtain from our readers the appreciation to which as a class we think they are justly entitled.

### NOTES ON THE TEXT OF BEETHOVEN.

BY EDWARD DANNREUTHER.

"Were it for me to pass sentence, I would say of the very rashest of possible commentators that his errors, though they were many, should be forgiven, if he loved much. . . . These small and slow labours of verbal criticism are the best return we can make, the best tribute we can pay to a great man's work."—A. C. Swinburne.

WHOEVER has studied any group of Beethoven's compositions, say the later pianoforte sonatas or string quartets, closely, will know how much in these cases the labour of a scholiast is wanted. Corrupt readings, or absurd and arbitrary emendations, are matters of continual annoyance to the student; and many younger musicians will, I am sure, gladly give thanks for any little service offered towards establishing a surer and better-considered text. I am not going to "write myself down an ass" by again serving up that thrice-chewed mess of thistles about *fautes d'harmonie* and the like, with which, once upon a time, *Fétis* regaled the Philistines. I am simply in search of a text which shall be in strict accordance with

the master's intentions. The difficulties to be overcome before this end can be attained seem naturally to range themselves under two heads:—

First.—*a.* To get rid of all actual and obvious misprints which may possibly derive their origin from Beethoven's unclear handwriting, and from the stress of work that prevented him from carefully revising copies and proofs; and which, moreover, have been allowed to accumulate by the subsequent negligence of those incompetent publishers' hacks who euphoniously style themselves editors.

*b.* To fix the correct interpretation of all manner of signs and abbreviations, the significance of which is not universally understood now-a-days, and which are more or less in danger of becoming obsolete.

*c.* To explain the nature of certain effects which, owing to the modified construction of our instruments, can no longer be rendered adequately, such as, for instance, the curious *legato* reiteration of the same note with different fingering, an effect known as "*Bebung*," and made use of in the *adagio* of the pianoforte sonata in A flat, Op. 110, and the pianoforte and violoncello sonata in A; or the *glissando* octave passages in the finale of the *Waldstein* sonata; and, where it is feasible, to suggest practicable equivalents for these.

Second.—*a.* To take note of all those passages wherein the master has been constrained to mutilate his thought, because of the insufficient length of keyboard used in his time, particularly in his early days, when instruments rarely had more than five octaves, from F to F; or—

*b.* Wherein he has made concessions to the limited *technique* of those average amateurs, and professional players, to whom his publishers looked for the sale of his works; to take note of these passages, and to carry them out in the master's spirit, in so far as the present construction of our instruments and our instrumental *technique* will admit.

*c.* To take account of the older rules of musical grammar, and to be careful not to mistake such matter as is written with a view to the observance of these rules for misprints.

These several heads, which, in an increasing ratio, require critical tact and discrimination, complete control of the instruments used by the master, besides historical acquaintance with their construction and treatment, and accurate knowledge of his mode of thought and musical procedure during the several phases of his artistic development, seem to me to comprise all that is needful.

The present notes refer exclusively to Op. 109, 110, 111, the three last of Beethoven's pianoforte sonatas, and I intend to continue them at my leisure in reference to other of his later instrumental compositions. An annotator should make no claim to originality, as many a conjecture may have ripened simultaneously in many heads, and many a supposed discovery be anything but a novelty. All I can say about the emendations submitted is that I have not adopted them without careful consideration; and that if one or the other should call forth any reasonable criticism from readers of this journal, I shall be glad, and shall call to mind Burke's profound and courteous saying, "Our adversaries are our helpers."

I take Breitkopf and Härtel's "*Gesammt Ausgabe*," known as the "complete subscription edition," as basis; for it must be considered the standard text, in spite of its frequent shortcomings. This edition, a colossal and most praiseworthy undertaking, was heralded with a great flourish of trumpets. Intended for a monument of true German accuracy and trustworthiness, it was to have been most carefully revised by a conclave of musicians of high standing, and its critical results were to remain copyright.

But up to the present time, though the edition has been

in the market for more than five years, nothing has been heard of this "critical supplement;" and in answer to a direct application to the publishers, I am told that, "in spite of incessantly repeated applications" (*trotz vielfach wiederholter Bitten und Erinnerungen*), "we have not succeeded in getting the gentlemen who undertook the revision for us to furnish an account of their labours." It would be amusing to hear the "deep and unfathomable" reasons for these gentlemen's imperturbable silence.

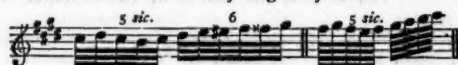
Remembering the admirably edited volumes of the Bach Society, for which Messrs. Breitkopf and Härtel have, from the first, acted as business managers and publishers, one cannot be blamed for having expected to find the simpler and comparatively easier work of a Beethoven edition similarly well done and reliable. But as far as I have studied the edition—and I certainly do not stand alone in my verdict—I must say that I have seen very little reason for the publishers congratulating themselves upon the perfection of the work done. Every one who has ever attempted editing music knows that voluminous editions entirely free from press errors must be looked for in some supramundane sphere—here below they are as chimerical as unicorns. But it is not so much with press errors—for there is, all things considered, but a small harvest of these, and scarcely worth gathering, they are so obvious—but with occasional stupidities, downright editorial stupidities (my vocabulary, I regret to find, does not contain a suitable euphuism for such delinquencies), that one has to contend.

Sonata in E major, Op. 109.—First movement, bar 8, should stand thus:



It is correct in Moscheles' edition, but the Leipzig editors have thought fit to garble it by making the crotchet F# in the treble connect with a crotchet C#, whereby the succession to the following chord of the diminished seventh is spoilt.

It would be interesting to know why bar 3 of the *adagio espressivo* and the corresponding third bar of the second *adagio espressivo* have been tampered with. There is no need whatever of the chromatic alteration of B into B# in the first, and E into E# in the second instance. The older editions are undoubtedly correct, and both phrases should have been left as they originally stood:



I am reminded of Pistol's phrase, "He hears with ears," and wonder whether the present editorial wearers of such lengthy commodities would feel inclined to join Sir Hugh Evans in his rather hasty condemnation of it as "affectations."

A similar unwarrantable concession to the tendency towards chromatics, which has been so rapidly developed since Spohr, is made by Moscheles in the sonata in F minor, Op. 57. He writes:—



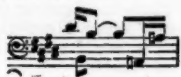
whereas the last quaver but one in the bar should be D flat.

The last bar of the first *adagio espressivo* wants *demisemiquavers* to connect with the half-bar of the following  $\frac{3}{4}$  time which completes it. Hans v. Bülow, in his recent admirable and highly-instructive edition of the pianoforte works from Op. 53 to 129, is the first to rectify the obvious error. The emendation attempted by Moscheles of eliminating the bar mark seems to me unsatisfactory.

Bar 32 of the first *tempo primo* is impossible as it stands. It wants both  $E\sharp$  in the treble and  $C\sharp$  in the bass :



Bar 39 requires B in the bass :



Apropos of this *tempo primo* let me call the reader's attention to the judicious phrasing supplied by Von Bülow. Up to the eighteenth bar the subdivisions have been four bars each. These are followed by a subdivision of three, this by one of two, this by one of four, this by two subdivisions of two bars each, and lastly by two of one bar each, until the main *motivo* returns *forte*. Older editions, and the Leipzig one too, draw *legato* lines for twelve bars, and leave the ensuing very real difficulties of syntax to take care of themselves.

In the following *adagio espressivo* Von Bülow, whose clear insight and ingenious solution of difficulties, taken all in all, are above and beyond praise, recommends the player to change the descending scale of broken thirds in *demisemiquaver* *sestoles*, into *semiquaver triplets* to be accented thus :



which, in all deference be it said, appears to me an unnecessary interference with the text, as the danger of the passages producing a trivial jingling, which Von Bülow fears, does not seem so imminent under the hands of a competent player.

At bar 20 of the last *tempo primo*, the Leipzig editors are taxed by Von Bülow with having lately hazarded an emendation which is inexecutable—at least without the pedal, and the pedal spread over the preceding bar and the present one is intolerable. In my copy of the Leipzig edition the bar is perfectly correct, and reads thus :



Second movement. *Prestissimo*. Bar 37. The crotchet  $C\sharp$  should be tied to the following quaver  $C\sharp$ ; similarly in bar 38  $D$  should be tied to  $D$ ; and in the corresponding passage, bars 136 and 137,  $F\sharp$  to  $F\sharp$  and  $G$  to  $G$ .

Bars 68 and 69. The bass should continue in octaves. This is one of those numerous cases where the master does not write notes which nine-tenths of the instruments in his time did not possess, but which are nevertheless necessary

for the adequate presentation of his thought. In the earlier sonatas, and the two first concertos, cases of this kind occur very frequently, both in the bass and in the treble. But players should be careful as to where and how they venture to add, or to carry out passages with all the consistency our key-board admits of; for there are instances here and there in which the very restrictions of the older insufficient key-board have tempted Beethoven to seek some particularly ingenious makeshift (after the manner of Dryden, who reports that not a few of his most brilliant lines owe their origin to some special difficulty of rhyme or metre), and such changes should never be touched with profane hands, on pain of excommunication from the church of true believers.

Bars 80 to 82 are an illustration of the sort of concession now and then made by Beethoven to the habits of the players of his time. If the theme,

*Prestissimo.*



which forms the bass of the four bars constituting the main phrase of the movement, and also furnishes the material for the working out in the middle, is not to be mutilated, the two bars must be played as follows :



and I have always played them so.

Bars 158 to 162, in analogy to bars 57 to 61, should have octaves in the bass, which can be produced on all modern grands.

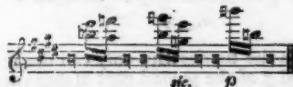
*Andante. Molto cantabile ed espressivo.* It may perhaps be worth while to note the correct execution of the *arpeggio*, and the turn in bars 5 and 6 of the theme.



It was an *invariable* rule, and one which is unfortunately no longer observed as strictly as it ought to be, that *all ornaments should begin upon that part of the bar which is occupied by the main note before which they are written.* By this rule the first bar of Var. I. will sound thus :



Var. II. Bar 8. The Leipzig edition, as well as Moscheles', has an unpleasant misprint. The 7th semiquaver in the treble should be  $G\sharp$  and not  $B\flat$ .



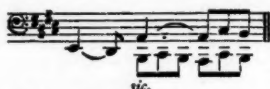
Bar 25. Von Bülow remarks that the latent harmony



is D major; an observation which I remember to have heard from Berlioz, who was fond of quoting the bar as having suggested some of his own harmonic audacities.

Var. IV. Bar 1. The semiquaver G# should be tied to the following dotted crotchet G# in the left-hand part.

Bar 6. In the older editions, Moscheles' for instance (whom Bülow follows in this case), the bar stands thus:



which looks and sounds right enough.

The Leipzig edition has a D#:



If this be correct, which seems to me probable, the two D# should be tied. What has become of Beethoven's manuscript?

Bar 7. "The doctors differ." Moscheles writes plausibly enough:



The Leipzig edition gives:



which I believe is right. It can hardly have been the insufficient length of key-board that prevented Beethoven from writing the contra E in the bass, for he makes use of it in the first movement of this sonata, and so the jump to the higher F# must be accepted as his intention. Von Bülow, with whom the bass is correct, adds an 8va . . . to the second group of semiquavers in the treble, which seems to me less satisfactory than the Leipzig version; for it lessens the force of the *contraction* (pardon the expression) of the parts into a closer knot. The following simplification may perhaps make my meaning clear:



Here again the manuscript only can decide finally. Bars 2 and 3 of the second part of this variation. The Leipzig editors dish up a palpable absurdity. They place

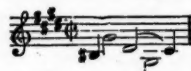
the accents and *sforzandi* upon the single semiquavers, whereas they undoubtedly *pertain to the chords*, and thus bring out the full sense of the bars, both harmonically and rhythmically.



Moscheles vacillates, and has a misprint into the bargain—D# for E in the last two semiquavers of bar 3, which should form a chord of the sixth, E major.

Var. V. Bar 12. The second quaver in the treble should be C#. The B natural which Moscheles and the Leipzig editors have allowed to stand spoils the sequence, and is harmonically inconceivable.

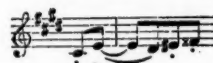
Bar 19 should be as Von Bülow gives it:



I translate his note: The Leipzig edition has



The lameness of this useless contrary *motivo* to the bass is evident. If the composer had intended to have this E, he would certainly have tied it to the first quaver of the following bar (instead of the rest) as a suspension before D#.



Var. VI. Bar 35 should be played thus:



as Moscheles, Liszt, and Von Bülow give it.

About the correct execution of the shakes which play so important a part in this final variation, and are so frequently a fatal stumbling-block to amateur players who attempt the later sonatas, I shall give details in a future number.

(To be continued.)

## ANALYTICAL REMARKS ON CLASSICAL PIANO-FORTE MUSIC.

MOZART'S VARIATIONS—"UNSER DUMMER PÖBEL MEINT."

AMONG the different sets of variations of Mozart, only two sets have become very popular, and, strange to say, these two sets were neither of them composed by Mozart himself, but by Antoine Eberl and Förster. How they came to pass under Mozart's name is at present a mystery. Thanks to the researches of Mozart's excellent and conscientious biographer, the late Professor Dr. Otto Jahn, we know now for certain that the variations in E flat on the air, "Zu Steffen sprach im Traume," and the (certainly

charming) variations in A major, which enjoy a world-wide celebrity, were written by two Viennese composers, Eberl and Förster. All the other sets are comparatively little known, and, strange to say, the finest set of the whole is scarcely ever played. It may, therefore, not be uninteresting to draw the attention of musical amateurs to a wonderfully fine work of Mozart's—the variations on the air, "Unser dummer Pöbel meint." During the winter of 1784 Mozart used to give a series of concerts, in which he performed his newest compositions. To one of these concerts he invited the celebrated author of "Iphigenia in Tauris" and "Alceste," the venerable Chevalier de Gluck. Although we read in several biographies of both Mozart and Gluck, that the latter treated the immortal composer of "Idomeneo" and "Il Ratto del Seraglio" with condescension rather than sincere friendship, Mozart's innate amiability and good-nature overlooked such treatment *en grand seigneur*, and tried to show his warm appreciation of Gluck's dramatic genius and mighty intellect in a practical manner. When Gluck honoured Mozart's concert with his presence, the latter improvised variations on an air from Gluck's opera, "The Pilgrims of Mecca." Mozart himself seems to have been so well pleased with all the beauties he could draw from Gluck's air, that, at some later period, he wrote these variations down—a feat which only an extraordinary genius can perform. The air itself is rather rough, clumsy, and uncouth, and is constructed in the simplest manner. True, its rhythmical structure is exceedingly clear and concise, but the sequences appearing in its second part do not exactly enhance its beauty, although it cannot be denied that they assist the memory in retaining the whole theme. Mozart, one of the shrewdest men, and possessed of the most finely intellectual organisation, soon detected that under that garb of simplicity, and even coarseness, were hidden treasures which he, the wonderful tone-magician, might command to life; and that the theme, after all, if he brought his own transcendent genius to bear upon it, might reveal beauties which were scarcely to be expected. In Var. I. Mozart retains the original harmonies, but surrounds the theme, partly entrusted to the left hand, with some graceful and natural passages in semiquavers, which, so to say, entwine the chief structure, as we see ivy sometimes encircling the stem of an oak-tree. Var. II. is constructed in a similar manner, only that here the right hand takes the subject, and to the left hand is entrusted the figuration. Var. III. introduces triplets. Here we may admire the sound feeling of the composer, who felt that change of character and variety of figures are essentially necessary to keep up the interest. This figure in triplets is full of grace and charm; it ought to be played in a manner as if imitating the delicate tone of a flute. If played with great delicacy and a supple soft touch, it cannot fail to produce a most excellent effect. Var. IV. sets out energetically in the left hand; but this imperious commanding tone is at once answered in a not less fiery manner by the right hand. The student may observe that Mozart has to introduce four times the same phrase in the left hand; each time Mozart contrives to answer in the right hand with a different harmony. Whilst a second-rate composer might have been quite satisfied with two different harmonies, Mozart gave four versions of one and the same phrase. Most probably his genius was not even aware of producing something extraordinarily beautiful, but it behoves us poor mortals to profit by such counsel and example. If Mozart had been asked why he changed the chord four times, he would most probably have replied, in his simple and natural manner: "Of course, I did it, because otherwise it would have been monotonous and tiresome." Var. V. is in the minor key. Here the character

is completely changed, and no one would be able to anticipate such an entire transformation from a coarse, not very interesting air, into such a delicious, soft, and expressive melody. Wherever a repetition occurs, Mozart at once varies and at the same time beautifies it. Compare, for instance, the last four bars with the first; we may well take a hint here as to the great charm which is produced by such a natural yet highly artistic change. Var. VI. is again in the major key. Its beauty depends partly on a continual shake; but how consummate is the skill with which this simple effect is introduced, how perfect the refinement and elegance with which combinations are produced which sound to our ears as modern and pleasing as if they were written by one of our pianoforte heroes only ten years ago! And let the student not overlook the wise economy and the clever foresight with which Mozart at times interrupts the shake. While the shake is performed either by the right or left hand, a charming duet is played by one of the respective hands, and thus the whole produces an effect at once rich, refined, and graceful. Var. VII. is to my mind the most artistically finished of the whole number. The most soothing and delightful harmonies alternate here with a contrapuntal treatment of the air, which is simply perfection. So natural is the flow of the whole, so thoroughly spontaneous appears the most complicated inversions and imitations, that the ear does not for a moment become aware of the intricate combinations out of which this Variation is constructed. Var. VIII. sounds, in comparison with the preceding variations, rather empty and uninteresting; it seems merely to serve as a kind of preparation for the imposing and grand manner in which Var. IX. is introduced. If Mozart had written as Var. VIII. one of equal importance and beauty with the preceding, we should have been tired, and unable to appreciate the dignity and, so to say, Spanish *grandezza*, with which the adagio makes its appearance. It is a wise policy to allow a little relaxation after our interest has been concentrated on a certain object, and just this relaxation is offered by Var. VIII. Respecting the adagio, it may be observed that it is replete with that gracefulness and elegance for which Mozart is unique; some persons might think it a little conventional and cold; but it cannot be denied that Mozart wrought out some exceedingly fine and noble phrases from the original theme; with all possible care and attention he adorns the respective parts; every point shows the consummate master. With other composers this adagio variation might have been but a very poor affair; in Mozart's hand it turns out a stately, yet graceful movement. Var. X. is the last, and is written in three-eight time, although this change does not affect the rhythmical structure of the air, in as far as four bars of the three-eight time count for one of the original air in common time. It is conceived in a kind of rondo character; a cadence interrupts this variation; this cadence leads into the coda, which in its turn is used for the re-introduction of Gluck's air in the original common time. Another coda, constructed after the style of the principal subject, is annexed, and, with an accelerated and enlivened movement, Mozart closes one of the most interesting of his smaller works. May these few remarks assist to a better appreciation of this hitherto strangely neglected piece.

E. PAUER.

#### R. FRANZ, ON ADDITIONAL ACCOMPANIMENTS.

SINCE Mozart first set the example of writing "additional accompaniments" to the *Messiah* and other works of Handel, it seems to have been generally an understood thing among

musicians that the great vocal works of the old masters cannot be adequately presented except when supplemented in this way. By "additional accompaniments" is not here intended such reinforcement of mere noise as that to which trombones, drums of elephantine monstrosity, anvils, and cannon fired by electricity, seem to be gradually leading us, but simply the filling up, in some way or another, of those parts which are only indicated in the scores of the old masters by a "figured" bass. The question therefore reduces itself to determining how this is to be accomplished. Some have maintained that the sketch indicated by the "figured" bass, should be restricted to the piano-forte—as the modern representative of the obsolete cembalo—or to the organ; while others have even gone so far as to argue that if the works of a bygone age cannot be given in their integrity, and exactly as they were devised to us by their authors, it is better to leave them alone to be studied in private by musical historians, rather than—by what they would call tampering—attempt to make them acceptable to the present public of the day. To these latter we may reply that there are certain works, such as the *Messiah*, the *Passion*, &c., of so grand, original, and elevating a character, that they must be rescued from oblivion at all hazards. The almost universal practice of modern times has been to assign to the orchestra the task of completing the sketch indicated to be filled up by the "figured" bass; and on all accounts it seems the best that could be devised. Of the many well-practised musicians who, at one time or another, have set to work to supply "additional accompaniments," there is probably no one who has approached the task with so much zeal, assiduity, and conscientiousness, or made so much a speciality of it, as Robert Franz. In proof of his industry, it is sufficient to point to his published scores (with additional accompaniment) of Bach's *Matthaus Passionsmusik*, *Magnificat*, several of the most important of his church cantatas, Handel's *L'Allegro*, *Il Penseroso ed il Moderato*, and *Fubilate*, Astorga's *Stabat Mater*, and Durante's *Magnificat*, and to call to mind the fact that, besides other works, he has in preparation some 400 of Handel's operatic airs, of which three volumes have already appeared.

In a recently-published pamphlet, entitled "Offener Brief an Eduard Hanslick, über Bearbeitungen älterer Tonwerke, namentlich Bach'scher und Handel'scher Vocalmusik," published by F. E. C. Leuckart, of Berlin, he recounts some of the circumstances which led him to this activity, and details the steps which, after a variety of experiments, gradually resulted in the development, as far as was possible, of a fixed method of treating the scores of the old masters.

"Inclination," he says, "and perhaps natural ability, for years led me to Bach and Handel. My modest sphere of action in Halle was not altogether unfavourable to such a task; for the fulfilment of it soon became the chief aim of the choral society which I directed there. At this date (1840 *et seq.*), one had to put up with such works as one found them. Our knowledge of Handel's oratorios was restricted to those touched up by Mozart and Mosel; Bach's cantatas and masses were known to us only through Marx's editions. We performed the works as they lay before us, and naturally enough imagined that their contents were thus fully revealed. Though now and then, the public would open their eyes on hearing a duet between flute and contrabass in a Bach's cantata, or when the "continuo" made the best of a long dull monologue, such matters did not trouble us, and we put them down to the good old times, which one must accept for what they are worth.

"This my youthful activity was suddenly interrupted

by the publication of a well-authenticated edition of Bach's and Handel's works, which offered a new fund of material for performance. Here Bach's cantatas received quite a different aspect to that they bore in Marx's edition; everywhere a copious system of figuring, which could not have been originated without an object, and which points to the existence in former times of an artistic method of accompanying which has now become obsolete."

To discover what this was now became his aim. Various experiments were made. First, by examining some of those pieces which Bach had left in a more nearly finished form, he hoped to arrive at it by a process of induction. This proved too tardy a procedure to be continued for long; the coherence of an entire work often seemed questionable, and on the other hand, certain arias had so perfect an outline, that it seemed a pity to leave them as they were in their unfinished condition. At length he determined to write out an accompaniment in full. First, he treated the figured bass by merely filling in full chords, but soon found that this would not do, because it proved that an accompaniment consisting of chords only tended to hinder, rather than support the course of the "continuo." "At last," he says, "one day I went to work again, but this time, by way of variety, with the task before me of making the attempt through the polyphonic style of writing. And, behold! to my great joy and surprise, the whole matter became suddenly clear to me; the parts, which had evidently all been planned beforehand, seemed only to have been waiting for some one to write them down. I at once perceived that what seemed to be but a hasty sketch, was no mere rough draft, but as definite and complete as the rest of the composition that was given in full. Whilst it was the practice of the old masters to write down but so much of their compositions, the remaining component parts they kept in their heads, and these they could pretty well make sure of finding again, as on the occasion of a performance they generally acted themselves as accompanists."

Though the clue was thus discovered, it was not always easy to follow it up, in consequence of the difficulty of sinking one's own individuality, and identifying oneself sufficiently with the style and spirit of the author of the work in hand. Franz tells us he has often, for many a weary day, sat helpless before a few bars, and knows passages which it is almost impossible to solve satisfactorily, and in accordance with present artistic practices.

Having arrived at the conviction that the polyphonic style, as a rule, was pre-determined, it remained but to make various experiments. If one attempt failed, other means were tried, till a palpable result was attained. In this way a fixed method of determining the component parts indicated by the figured bass by degrees revealed itself. The structure of the bass, as well as of the melody, suggested motives which might appropriately be made use of. These once discovered, their further development followed as a matter of course. Notoriously enough, the style of the old masters was founded on the simplest and most elementary rules. Their art-works were based on precisely the same principle as roots and blossoms and fruit which spring from a single seed.

Having satisfied himself as to the treatment to be pursued with Bach's and Handel's solos, Franz now turned to their choruses; here the accompaniment, which almost always had to co-operate, was of the utmost importance, and the accompanist, whether he officiated at the organ or cembalo, was the main-spring of the whole performance.

Having thus discovered a method of completing the



sketch, it remained but to decide upon the material with which it should be presented. At Bach's and Handel's time this was assigned to the organ or cembalo, occasionally to two organs or two cembali. In addition to the fact that at the present day it is impossible to say with any certainty when this or that instrument should be employed, other objections to their use at once suggest themselves. With the lapse of time the cembalo has become obsolete, and with it we have lost much of the tone-colouring which it was capable of producing by the intermixture of 4, 8, and 16 feet stops. The modern pianoforte, with all its improvements, cannot therefore be accepted as an equivalent for it. Were a pianoforte to be employed as the means of filling up the gap in the accompaniment to a vocal melody, consisting of a bass part and a single violin part in the upper octave—which is all Bach and Handel have frequently left us—it would only, by its obtrusiveness, tend to make the gap the more apparent. The modern orchestra has so refined our ears, that so prominent a part should not be supported by the organ, which is never perfectly in tune with the orchestra, the one being tuned on an equal, the other on an unequal system of temperament. It seemed, therefore, to Franz that only a subordinate position should be assigned to the pianoforte and organ. The former might be employed for accompanying *secco* recitative, and the latter only for reinforcing *forte* passages, while the accompaniment proper, as also that derived from the figured bass, should be left to the orchestra. Such a procedure, by reason of the many modern improvements in our orchestras, is obviously preferable to the combinations of a bygone age. Clarinets and bassoons, on account of their organ-like tone, form an admirable substitute for the organ; our mellow-toned horns veil the shrillness of trumpets; and flutes and oboes add "sweetness and light," &c.

It is much to Franz's credit that in general he has followed the same principles as Mozart when working out additional accompaniments; and the more so, because he had to discover for himself what these were; for it was not till he had made the discovery, and adopted a fixed system, that he had the opportunity of examining Mozart's original scores.

The practical results of his elaborations, when they came to performance, he tells us, surpassed all his expectations. The orchestra soon found itself at home; the singers gained confidence from the unwonted support they received from it; and the audience, never too discriminating or too impressionable, could scarcely believe that they were listening to the same old wonderful music which had often aforetime cost them so many a weary hour. In short, all tended to convince him of the correctness of his principles, and to encourage him to carry them out. He complains, however, that his publication of old works thus amended for use at the present day has not met with the acceptance he anticipated, and expresses his regret that, though the majority of artists are willing enough to admit the transcendence of Bach's greatness, they do so little towards disseminating a knowledge of his works.

The latter part of Herr Franz's pamphlet is devoted to a controversy with the editor of the "*Allgemeine Musikalische Zeitung*," in which he accuses him of having thrown cold water upon his efforts, with the view of promoting the acceptance of those editions in which he himself was personally interested, and adduces numerous instances of inaccuracy and incompetence on the part of the arranger of the organ and pianoforte accompaniments in the German Handel Society's edition. It would, perhaps, not be uninteresting to follow this up, but for the present we must content ourselves with having touched

upon his main object—viz., the provision of additional accompaniments. Musicians who have examined his modernised scores, or who have been present at performances of Bach's and Handel's works when these have been made use of, will generally endorse all that he stands out for. For the thoroughly judicious, conscientious, and self-denying manner in which his task has been carried out he cannot be too highly commended. It is devoutly to be hoped that the publication of his scores will lead to a more frequent hearing in this country of Bach's vocal works, a vast number of which, especially the Church cantatas, are quite as worth hearing as his "*Passionsmusik*." By Franz's provision of additional accompaniments, as well as English words, several of these have now for the first time been made accessible to us.

#### THE VIOLIN-PIANO, OR PIANO QUATUOR.

THIS instrument, which we have lately had an opportunity of inspecting, is in its external appearance similar to a pianoforte, the only perceptible difference being a pair of pedals such as are used in the harmonium. Through moving these pedals an elastic cylinder inside the instrument is turned, and, on touching a key, this moving cylinder is brought into contact with a corresponding string, and a tone is produced similar to that of a bow touching the string. The effect of playing the instrument is therefore very like the sound of stringed instruments. There is no doubt that by wire strings being used the quality of tone is (especially in the treble) somewhat different from that of the violin; but the bass resembles very closely the violoncello and double-bass. Altogether the instrument is certainly very ingenious, and we should think that a good pianoforte arrangement of a string quartet would, under the hands of a clever player on the violin-piano, imitate the original very nearly. A great advantage of the violin-piano is that a pianist can sooner manage to play it than he would learn to perform on the harmonium, the touch of the instrument being almost the same as that of the ordinary pianoforte. A light touch will produce a *piano*, whilst a stronger pressure of the key brings out a more powerful tone; as a matter of course the pedals, too, assist greatly in swelling the tone by a more rapid motion. On the whole, we were much pleased with the instrument, which does credit to the ingenuity of its inventor, M. Ernest Maitre, and which will be especially useful in combination with the piano for the performance of trios, quartets, &c., where players on the stringed instruments are unattainable.

#### M. BROCCA'S PUBLICATIONS.

HERR GUSTAV HEINZE, the well-known music-publisher of Leipzig, has requested our insertion of the following letter:—

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Allow me to call the attention of your readers to a matter which has given rise to some unpleasant feeling among German music-publishers, and in which we think we shall meet with the sympathy of our English colleagues.

It is known that the international copyright between England and Germany protects the rights of authors in both countries on the fulfilment of certain formalities. Where such are not complied with, no one has of course any legal right to object if unprotected works are reprinted. But the London music-publisher, William Czerny, of 81, Regent Street, has discovered a new method of procedure, which consists in reprinting a piece under another author's name, and, where possible, under a different title.

I shall merely refer to works published by myself, and, were my own interests only at stake, should have passed them without notice; but as Herr Czerny has, by publishing them under another

composer's name, deprived the original authors of the honour due to them, I cannot, for their sakes, forbear to call the notice of your readers to the proceeding.

The pieces which Herr Czerny has thus reprinted are the following:—

(1) *Das Spinnrädchen, Klavierstück von Franz Bendel*. He publishes this piece under the title, "Canzoncina della Filatrice" (Song of the Spinning Girl), per pianoforte, di D. Brocca, and inserts the name of Bendel between the lines of the title in the smallest possible letters, so that every reader would suppose that not Bendel but Brocca was the composer. A few bars of the introduction are omitted, and the position of one bass chord at the end is changed; but in all other respects the pieces are identical, even to the marks of expression and phrasing. I may add that Herr Brocca has dedicated the work to a Miss Sophia Flora Heilbron, while the original is inscribed to Miss Lucia Schroeder in Berlin.

(2) *Loure, by J. S. Bach, arranged for the piano by Sara Heinze*. This piece Herr Czerny publishes, totally ignoring the original adapter, as also by D. Brocca, and dedicates it to a Madame Thérèse Leupold, the only alterations being that he has entitled it "Bourrée," and transposed the piece a tone lower.

I have no object in writing these lines further than to assert the rights of my authors, and shall be fully satisfied if by publishing this letter you will assist them towards obtaining their proper recognition. Yours faithfully, GUSTAV HEINZE.

[We think it a matter of public interest that the complaint of Herr Heinze should receive attention. On an *ex parte* statement we of course offer no opinion; but our columns, as a matter of simple justice, are open either to Herr Czerny or M. Brocca for an explanation.—Ed. M. M. R.]

## Foreign Correspondence.

### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, November, 1872.

8p/167  
THE present season, although scarcely commenced, has already brought us some new compositions, for the selection and performance of which we owe great thanks to the conductor of the Gewandhaus concerts. They consisted of an overture by Leo Grill, the 4th Symphony (in G minor) by Raff, and an adagio for violoncello by Bargiel, besides some smaller works, which we shall mention in the course of our present report. We begin with the most important of the novelties produced, both as regards extent and invention; as such we must name Raff's symphony. Of this work we can only speak with the highest esteem; it is the production of a thoroughly educated master, well acquainted with all the means of his art, whose design shows everywhere the certain and experienced hand, and whose well-regulated invention gives us four movements of truly symphonic workmanship. It is true they are not all of equal worth, but they are all of an almost perfect construction and instrumentation, combined with an invention which keeps our attention engaged to the very end. The two first movements (allegro and scherzo) please us most, and the adagio least. This movement is too protracted, and made the impression upon us of inability to accomplish what Raff really intended. The finale throws off a little, here and there, the pure lyric symphonic style of the other movements, and approaches in some places the character of the French *opéra comique* (as a matter of course of a good description). The work, the performance of which on the part of our orchestra was on the whole very good, brought to the composer, who conducted it, loud expressions of approval from our concert audience.

Also the overture by Leo Grill made a very pleasant impression upon us. Pleasing subjects, good construction,

and nice instrumentation, are found in this piece, which met with a very favourable reception.

The adagio for violoncello (with accompaniment of orchestra) was played at the fourth concert, by Herr Jacques Rensburg, from Cologne. It is a very interesting piece, although it is in its middle movement not quite free from unnecessary protraction; among the novelties for violoncello of our time, it deserves to occupy a place of honour on account of its noble aim. The work was performed in wonderful perfection. Herr Rensburg played on the same evening also the 1st Concerto (in A minor) by Goltermann. As regards these two performances, the critic has the pleasant task of folding his hands. Here we can only express our delight and our acknowledgment. Herr Rensburg is a highly-finished master of the noblest kind on his instrument. Never-failing intonation, always pure as gold, a large, full, and sympathetic tone, the most certain mechanism, perfect in the smallest detail, serve Herr Rensburg as means, which he employs in truly artistic manner for real artistic purposes. Rarely have we been so touched by instrumental performances to the very core, so carried away, as by these performances of Herr Rensburg.

Not the same can we say of the instrumental soloist of the fifth Gewandhaus concert. This was Herr Anton Urspruch, from Frankfort-on-the-Main. It causes us almost pain to be compelled to pass our judgment on this very young man. Although his performances did not please us—on the contrary, in some parts were repulsive to us—for all that, Herr Urspruch showed an extraordinary talent, which—so we will hope—later, with further development and a better artistic understanding, will be able to produce not only something good, but perhaps something extraordinary. Herr Urspruch played Beethoven's E flat major concerto, and the organ toccata in D minor, transcribed for pianoforte by Tausig. To be just, we must mention in the beginning that Herr Urspruch's mechanism is by no means despicable; it is true it does not obtain its full value, the touch being somewhat harsh; and in consequence the tone appears not full and soft, but rather thin, dry, and a little hard. Some few mistakes as regards clearness we are willing to put down to the nervousness of a first appearance before the Leipzig public. What shocked us most in his performance was a certain far-fetched mannerism, which seemed almost purposely to avoid the natural. What influences may have been at work here to impart to this quite young man almost a distorted nature we cannot guess. But we often had to ask ourselves, during his performances, why he, who possesses plenty of technical means to play naturally, beautifully, and agreeably, plays at times carelessly, and then again with a false exaggerated expression of feeling, in a concerto of Beethoven's which he certainly has had the opportunity of hearing performed in a pure perfect style by Frau Clara Schumann or other excellent pianists of our time. It appears almost to us as if the youthful pianist wanted purposely to show that he would do it differently from others: it was not improved thereby. Hard as our judgment may appear, we will again point out that doubtless Herr Urspruch possesses a great dexterity on his instrument; and we believe we may hope that in future, with a purer understanding of his art and its refinement, he will reach the real goal.

As lady singers, we had the ladies Caren Holmsen and Aglaja Orgeni. Fräulein Holmsen sang, in the third Gewandhaus concert, a very fine cantata, "Doppo tante e tante pene," by Benedetto Marcello; a rather unimportant song, "Das Land der Ideale," by Asger Hamerik; and "Frühlingsblumen," a very nice song, with piano and violin accompaniment, by Reinecke. The young lady



possesses a fine alto voice, even in all parts of the register, and of great compass, and sings with feeling and taste. Fräulein Orgeni sang in the fourth and fifth concerts. Her voice is a high soprano, not of a very soft tone, but the lady understands well how to make use of the means with which Nature has not too abundantly gifted her. If we name here the pieces which she sang, we testify at the same time to her artistic ability and to her versatility, and we may safely add that Fräulein Orgeni accomplished all these different tasks mostly in a praiseworthy manner, without, however, in any single piece making a really touching impression upon us. Fräulein Orgeni sang, at the fourth Subscription concert, the air, "Ah, perfido!" by Beethoven; the songs, "Am Meere," by Schubert, and "Wenn ich früh in den Garten gehe," by Robert Schumann; as well as a mazurka by Chopin, arranged for voice with French words. (This was her best performance.)

At the fifth Subscription concert she sang together with Herr Gura—who was here as always in his proper sphere—the duet, "Wie aus der Ferne längst vergangner Zeiten," from the second act of the *Flying Dutchman*, by Richard Wagner. This part appeared to suit the individuality of Fräulein Orgeni least. Also the three songs, "Mignon," by Beethoven, "Haidenröslein," by Schubert, and "Frühlingslied" (B flat major), by Mendelssohn. We have heard them from less finished singers in a more hearty, more touching manner.

The 4th Suite (E flat major), by Franz Lachner, which was performed for the second time, has again made a very pleasing impression upon us, as it was played in excellent style by our orchestra. Also Gade's overture with the proud title, "Michel Angelo." But we cannot conceal that of the last-named work the title promises more than the contents of the work offer.

For the first chamber-music soirée at the Gewandhaus, the assistance of Herr Rensburg had been gained. He played, together with Herr Capellmeister Reinecke, Beethoven's variations for piano and violoncello on the theme, "See the conquering hero comes," from *Judas Maccabæus*, by Handel. We cannot call this selection a happy one; firstly, these variations are by no means an important work of the genial author, but as far as we can judge belong rather to the least striking productions of Beethoven; and then they offer for such an excellent performer as Herr Rensburg too little room for the development of his wonderful abilities.

A new suite for violin solo, the composition of our Concertmeister Ferdinand David, met with an enthusiastic reception, and deserved the same through its charming invention. The piece was played by its composer with rare perfection. On the same evening Mozart's C major quartet, and the C major quintet, for two violins, tenor, and two violoncellos, by Schubert, came to hearing in very excellent style.

The sixth Subscription concert offers little opportunity for any critical remarks. We will only mention the highly satisfactory performance of Mendelssohn's *Hymn of Praise*.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, November 12, 1872.

WE have had the following programme at the Opera from the 12th of last month till to-day:—*Lohengrin*, *Hochzeit des Figaro*, *Lucia*, *Afrikanerin* (twice), *Judin*, *Weibertreue* (twice), *Robert der Teufel*, *Troubadour* (twice), *Fliegende Holländer*, *Prophet*, *Don Juan*, *Fidelio*, *Tell*,

*Meistersinger*, *Freischütz*, *Faust*, *Entführung aus dem Serail*, *Favoritin*, *Romeo und Julie*, *Lucrezia*, *Tannhäuser*, *Zauberflöte*. The reader will perceive the richness of very different operas; only three have been given twice. Mozart was represented by five operas, a number which till now only Wagner had reached, who this time was obliged to content himself with four of his operas. The Italian productions were represented by four operas. Again, we had also a new opera—new for the great house, as Mozart's *Così fan tutte* (the German version is entitled *Weibertreue*) has been given in Italian for the last time in the year 1858, and in German language in 1865. The Italian singers have been Mcdori, Chanton-Demeur, Carion, and Angelini. The opera was represented this time by the ladies Wilt, Ehnn, and Hauck, and Herren Walter, Mayerhofer, and Rokitansky. It was a good performance, which found an intelligent audience, enjoying the better part of the work, and patiently bearing the absurdities of a weak libretto. Another new representation, Weber's *Abu Hassan* and Schubert's *Häusliche Krieg*, will take place to-morrow, the first-named for the first time at all in Vienna. Concerning the Gastspiele of Herr Niemann and Fräulein Schröder I have spoken already. Niemann finished his visit with *Lohengrin*, and Fräulein Schröder added to her already-named rôles Lucia and Isabella (in *Robert*). An engagement broke down from the exorbitant pretensions of the lady. Another guest, Frau Julie Koch, hitherto member of the Theater an der Wien, sang twice, Zerline and Aennchen. As with Fräulein Schröder, her voice is very thin, of a small volume, but neat and flexible. She sang with taste and facility—another expectant for the expected "comic opera." The *Corsair*, Offenbach's new operetta, after a short series of representations in the Theater an der Wien, gave way to a welcomed sensation-piece; the libretto and music were but too weak. The small Strampfer-Theater, encouraged by the well-received operetta *Le Canard à trois becs*, the music by Emile Jonas, invited the French composer to conduct his new operetta, *Favotte*. The lovely music pleased very much, and was represented with *verve* by Herren Schweighofer, Girardi, and Lebrecht, and a new guest, Fräulein Fritz Blum, from the Victoria Theatre of Berlin. The best numbers were encored, and the composer called for. Another new theatre is in view, to adorn the great Exhibition. The "International Theatre" will be erected in the Prater itself next to the gigantic palace, and is calculated to contain 4,000 visitors; the Italian *stagione* will be conducted by Julius Sulzer—another Ardit, as he is. Here, there, and everywhere is want of a conductor. The stage will open on the 1st of May, and the area, containing 2,000 seats, will certainly be one of the largest of all the now existing theatres.

The celebrated pianist, Hans von Bülow, opened the musical season with his first concert on November the 2nd. As he played last year only Beethoven, he gave his programme a new charm by introducing quite all our favourites in piano-literature. He is the very artiste with whom intellect and capacity go together; there is not a note which is not studied. He plays every piece, even the most complicated, by heart, and never oversteps the line of beauty. In his first concert he played Bach's chromatic fantasia and fugue, and No. 4 of the so-called English suites; sonata in F major, by Mozart; variations and fuga, Op. 24; two ballads from Op. 10; and scherzo, Op. 4, all by Brahms; suite, Op. 73, by Raff, and two walses of Schubert (from Liszt's "Soirées de Vienne"). The second evening was a Chopin-soirée, and the third will be dedicated to Schumann and Mendelssohn. The Wiener Männergesangsverein arranged a concert in memory of Mendelssohn, who died twenty-five years ago

(November 4th, 1847). The first part consisted of the overture *Meeresstille*, two choruses for male voices ("Wasserfahrt" and "Jäger Abschied"), and some songs performed by Frau Dustmann. The second part was the principal one—*Antigone*; the connecting poem, by Kuffner, spoken by members of the Burgtheater. The performance, conducted by Weinwurm, was perfect throughout; the "Bacchus-chorus," as ever, the crown of the whole. And yet the effect as concert-music was not the right one. Whoever heard the tragedy on the stage united with Mendelssohn's music can better appreciate the composer's merit and his intentions. We have had, also, the first Gesellschafts-concert. Johannes Brahms is now the conductor at these ever-welcomed concerts, which have the advantage of an excellent choir, the Singverein, conducted also by Brahms. If we reckon by numbers, each of these concerts is a festival; the same number of performers instrumental and vocal as, for instance, the Norwich Festival could show. It is the same with the number of visitors; not one unoccupied seat is to be seen in the large concert-room. Handel's *Dettingen Te Deum*, as it was composed in the year 1743, had a long journey to overcome, to find its way to the banks of the little Wien-river. It was the first time we heard it here, and it was now the first piece which was accompanied by the newly-erected organ, a splendid work, by Ladegast. The effect was powerful and imposing. The choruses "To Thee Cherubin," "The glorious company" (with quartet solo), "Thou art the King of Glory," "When Thou hadst overcome the sharpness of death," "Day by day we magnify Thee" (with the splendid fugue), and the final solo and chorus, "O Lord, in Thee have I trusted," were of an infinite majesty. But also the solos, particularly the bass solo, "When Thou tookest upon Thee to deliver man" (well sung by Dr. Krauss), made a deep impression. With the choice and execution of this work Brahms has proved himself as a true artiste, as we have honoured him long ago. Mozart's aria, "Ch'io mi scordi di te?" composed in 1786, was another jewel, performed by Frau Wilt, the concertante accompaniment on the piano by Herr Epstein. Again the Singverein showed its perfection in two songs *a capella*, by J. Eccard and H. Isaak, after which a symphony by Schubert (arranged for orchestra after the duo, Op. 140, by Joachim) was for the first time performed. The first part was certainly the best of it; the andantino shows a very bold reminiscence of Beethoven; scherzo and finale are of smaller value, and much too long. However, the scoring of the whole is most effective, and shows the scientific artiste. Brahms conducted with energy and skill, and the audience gave him repeated proofs of its recognition. At the next concert we shall hear the "Siegeslied," Brahms' new composition, published by Simrock; a never-performed chorus by Mozart; an organ concerto by Handel, and fugue by Bach, both performed by Mr. De Lange, from Rotterdam; and scenes from Gluck's *Alceste*, by Frau Joachim.

### Reviews.

MOZART'S *Operas*. New Edition, in Full Score. 8 books. Leipzig: Breitkopf & Härtel.

THE issuing of a complete series of works of such extent and musical importance as Mozart's operas is too noteworthy to be passed over without record. The superb edition now lying entire before us, the last part of which has only just been published, has been four years in hand, the preface to the first volume, *Idomeneo*, being dated February, 1868. The laborious and exhaustive catalogue of

Mozart's works by Von Köchel enumerates twenty-three operas as the total number written by the composer. Some of these are unfinished, while many of the earlier ones are still unpublished, and possess little more than an historical interest. It is in *Idomeneo* that we first find Mozart in the full maturity of his powers as a dramatic composer; and it is therefore with this work that the series appropriately commences. The remaining operas comprised in this collection are (naming them in chronological order) the *Entführung aus dem Serail*, *Der Schauspieler-director*, *Le Nozze di Figaro*, *Don Juan*, *Così fan tutte*, *Die Zauberflöte*, and *Titus*. The unfinished operas, *L'Osca del Cairo* and *Lo Sposo Deluso*, are not included in the edition.

Herr Julius Rietz, to whom has been entrusted the responsible task of editing the whole series, in his interesting preface to the first volume makes some valuable remarks on the inaccuracy of previous editions, a portion of which is worth translating. He says: "He who has had the opportunity of studying Mozart's autographs, he who knows the neatness of his scores, the always accurate, elegant, and clear writing, which in a most attractive way reveals to us the nature of the illustrious man, will, if he has a perception for such things, be greatly surprised that this man, who died before completing his thirty-sixth year, and in this short life created above 600 works, which after a lapse of eighty years are, and probably long will be, a source of the purest enjoyment to thousands, was able to give to all his manuscripts, great and small, even in external matters, the most thoughtful care, which never and nowhere leaves a doubt as to his intentions. In the haste of writing, wrong notes are very seldom to be found; actual corrections, melodic, harmonic, or rhythmic alterations, cuts, additions, &c., at least not numerous; but in all that relates to performance, in the dynamic indications, in the marks of phrasing, in everything that concerns the execution, or that shows his intentions, he is more minutely accurate than any composer before or since. Where others by abbreviations seek as far as possible to simplify the labour of writing, he mostly writes out note for note, even where hardly a doubt could arise from the abbreviation, but always where doubt would be at all possible. Even in externals his manuscripts are true models. And in spite of this, many of his works, and especially the operas, have been treated with incredible carelessness, sent into the world swarming with mistakes, and in this shape played, sung, and performed year by year, and in all places. How could this happen? A superficial examination of the Mozart autographs (especially the operas) shows us that they were never used for conducting from at performances; they have been copied as soon as completed, and the copies either not at all or very superficially revised from the originals; and herein, in the carelessness of the copyists, is to be found the chief reason of the countless alterations which the works of one of the most inspired masters of the art have suffered. But these are not the only offenders. Even up to recent times, every conductor thought himself justified (we scruple not to say that there are such now-a-days) to alter in the works of the greatest composers whatever was not to his personal liking; thus the bolder harmonic transitions were changed, on the pretext that they were no doubt mistakes; the instrumentation was changed, something taken out here, something added there, bars interpolated, and more of the same kind. It were easy to prove each of these assertions, even, alas! from the experience of recent times. But such capricious alterations influenced not merely the performances of the place in which the powerful conductor ruled, they spread also over wider circles, were diffused in copies of the score, and at length from a manuscript so corrupted a printed edition was produced, for which the publisher is not to blame; he could not know that the manuscript he had obtained was inaccurate, and he printed it in good faith; the reviser of the proofs, moreover, would feel that his only duty was to see that the printed copy agreed with the manuscript. Even in Mozart's operas variations from the original are to be found, which can only be explained in this manner."

Those who are interested in such matters will find the fullest justification of Herr Rietz's words in his preface to the *Entführung aus dem Serail*, of which he says: "There is none of his operas, nor one of his other works, which has been so incorrectly printed and copied; in most scores there is hardly one piece in which there are not to be found, through carelessness, misunderstanding, caprice, and impertinent arrogance, the most revolting differences from the autograph." Space does not allow us to quote any of the points by which the editor proves these hard words, nor would they be intelligible without music-type; but we will merely say that he advances nothing which he is unable to substantiate.

We cannot, of course, in such a notice as the present, attempt any analysis or criticism of Mozart's operas. Our object is quite a different one—to call attention to the publication of the present edition, and to point out the chief respects in which it differs from its predecessors. So far as we are aware, the only uniform edition of these works previously issued was that published by Frey of Paris

—a very good specimen of French music-engraving, though (like all French music) far inferior to the best German work. Moreover, the high price of this edition was such as to be virtually prohibitory to musicians with a moderate purse; and second-hand copies of the set are rarely to be met with. Though we cannot call this new edition cheap as compared, for instance, with Herr Peters' publications, its price is by no means exorbitant; and the clearness and beauty of its type are fully worthy of the high reputation of its publishers. To all students the works will be most valuable for study, whether as regards perfection of musical form, dramatic effect, or instrumentation. In this last respect Mozart's scores are a study, and we venture to doubt whether any of the disciples of the modern school of orchestration—Meyerbeer, Wagner, or even Berlioz—have surpassed the composer of *Don Juan* in the artistic treatment of the orchestra, or the happy way in which it supports and blends with the voices. Modern composers produce their chief effects by combinations of large masses of sound; Mozart does as much, if not more, by a few simple touches.

The thanks of all musicians are due to Messrs. Breitkopf & Härtel for this beautiful edition, to which we can give no higher praise than to say that it is worthy of the music.

"*La Musique expliquée aux Gens du monde.*" Par A. MÉLIOT. Paris: Ch. Delagrave et Cie.

THE object of this comprehensive little work will be best understood from the author's address "To the Reader" prefixed to it. He says: "To explain what music is, in what composition consists, by what laws it is governed, what difficulties it presents, to describe its principal forms, and its different means of expression—in a word, to set forth succinctly the details of this art, without the knowledge of which one can only form a superficial judgment, such has been my intention in writing this volume—a simple abstract of the works or lessons of illustrious masters who, since the commencement of this century, have caused the teaching of music to advance with such rapid strides."

This little volume, which is small enough to be carried comfortably in the pocket, may be described as a musical *multum in parvo*. The book seems to us to bear much the same relation to general musical literature that Maunder's cyclopædies do to science. We find a little of everything. The explanations, though necessarily brief, are exceedingly clear, and (so far as we have examined them) correct. It is only honest, however, to add that we have not had time to read the whole work carefully through; but we have made ourselves generally acquainted with its contents, and then selected some points at random for more special examination. We fear, however, that in its present shape the work will be of little use to English readers; because, being written in French, even those who are familiar with that language would find themselves frequently at fault, unless they were also acquainted with the French technical musical nomenclature. A manuscript note on the cover of the book informs us that "the right of translation is reserved;" and we presume therefore that it is proposed to issue an English edition. If such were brought out at a moderate price, it would, we think, be likely to meet with a large sale.

To give our readers a clearer idea of the contents of the work, we subjoin the headings of the various chapters. It is divided into three books. Book I. treats of the "System of Music," and contains eight chapters, headed, On sounds, their quality (*timbre*), intensity, pitch, and duration; On notation; On intervals, scales, tones, and modes; On bars, accidentals, and enharmonic changes; On melody and harmony; On the different degrees of movement; On expression and ornaments, and On transposition. The second book enters on the subject of composition, and its three chapters deal respectively with counter-point, imitation and canon, and fugue. The third book, on execution, treats of the various branches of vocal and instrumental music, on orchestration, the combination of the voices, with the orchestra, the music of the church, the theatre, and the concert-room, the organ and piano as solo instruments, and chamber music. A dictionary of technical terms is appended. Any one who wishes to obtain at a comparatively small outlay of time a general acquaintance with the rudiments of music in its various branches will, as may be seen from the above outline, find this little book well adapted to his requirements.

*Alte Weisen, für Violoncell und Pianoforte, bearbeitet von AUGUST LINDNER.* Op. 39. (Old Measures, arranged for the Violoncello and Piano, by August Lindner.) Offenbach: J. André.

THIS collection of quaint and mostly forgotten old pieces is of considerable interest. It is in six short numbers, all of which are not only effectively but easily arranged, so that even amateur violoncellists need not be afraid of them. The first number contains a

romance in C, by Balbastre, a composer whose name will probably be new to at least nine-tenths of our readers. Balbastre was an organist of great renown at Paris during the middle of the last century. It is said that his playing at the midnight mass at the church of St. Roch used to attract such crowds, that the Archbishop found it necessary to forbid him to perform there in consequence of the disorderly scenes which took place. The romance here given is of a very sprightly character, almost resembling a gavotte. The second number is a canzonetta by Pergolesi, in G minor—a plaintive melody, which lies well for the upper strings of the violoncello. Next follows a very lively gavotte by Martini, which, if known, would be likely to become as great a favourite as the popular gavotte by Gluck, which is also included (as No. 6) in this series. No. 4 is an old Scotch air, which is unfamiliar to us, and is not, we think, one of the best pieces selected. The same may be said of No. 5, an air from Gluck's *Iphigenia in Tauris*, pleasing, but by no means one of the finest that might have been chosen. No. 6, as already mentioned, is Gluck's popular gavotte, with which most pianists are familiar, from the numerous arrangements of it for the piano solo.

*Overtures, transcribed for the Piano, for two and four hands, by E. PAUER.* Augener & Co.

THE more recently issued numbers of this popular series fully maintain the promise of those previously published. Herr Pauer is wisely catholic in his selection of works, and the lovers of the classical German school (as exemplified in the overtures of Mozart, Weber, and Mendelssohn), or the admirers of the lighter French and Italian style (of which Auber and Rossini may be named as examples), can alike find pieces suited to their taste. Among the works lately published are Rossini's ever-welcome overtures to the *Barbieri*, *La Gazza Ladra*, *L'Italiana in Algeri*, and—to our thinking best of all, though perhaps less generally known—the *Siege of Corinth*. Reissiger's overture to *Die Felsenmühle*, an interesting though not great work, which enjoys considerable popularity on the Continent, is also comprised in the collection; but probably the most remarkable numbers of the series are the solo and duet arrangements of Wagner's celebrated overture to *Tannhäuser*. We can hardly recall any overture which presents such formidable difficulties in the way of an effective and yet manageable arrangement as this one; and the manner in which the editor has performed his task can hardly be too highly praised. Considerable modification of the orchestral features has been of course necessary in some places; for instance, the brilliant coda for the violins in semiquavers, when faithfully transcribed for the piano (as in the vocal score of the opera), is simply impracticable. Herr Pauer has wisely simplified it in such a way as to bring it well within the reach of good players; and those who desire to become acquainted with this remarkable specimen of Wagner's very original style, will find this arrangement well adapted to their purpose.

*Short Etudes, for the practice of various Pianoforte Passages. By LOUIS KÖHLER.* Op. 213.

*Very Easy Exercises, in form of Pieces, for Beginners on the Piano. By LOUIS KÖHLER.* Op. 214.

*Forty Exercises, in form of Passages and Melodious Pieces, for instruction on the Piano. By LOUIS KÖHLER.* Op. 225. Two books. Offenbach: J. André.

HERR KÖHLER is certainly one of the most indefatigable as well as successful writers of studies for the piano. In the variety and extent of works of this class that he has produced, he can only be compared to the late Carl Czerny; and his studies for the most part have the great merit of not being dry. Too many exercises are mere finger-practice and nothing more, but Herr Köhler's studies have always some musical idea underlying them. The three sets now before us are all well adapted for teaching purposes. The "Very Easy Exercises for Beginners" will be found useful with very young pupils for whom even Czerny's well-known "Hundred and One" would be too advanced. They begin with the simplest possible five-note exercises for both hands together, progressing in difficulty by very gradual steps, till at the end simple examples are given of the minuet, waltz, galop, mazurka, polka, and march. The "Short Etudes" are principally studies (rather easy) on scales and arpeggios; and the "Forty Exercises," which are of progressive difficulty, are, as music, by far the most interesting of the three sets. Many of them are really pleasing to play, while all are most improving for study.

"*Ein Mondenstrahl.*" Notturmo für Pianoforte; "*Frisches Lüfchen.*" Idylle für Pianoforte; and "*Le Réveil du Matin.*" Réverie pour Piano, by M. ARDITI (Offenbach: J. André), are three very pleasing little drawing-room pieces, which, though not



displaying any marked originality, are well written, and may be safely recommended to teachers who want something new.

"*La Harpe d'Éole*," Morceau caractéristique pour Piano, par FRÉDÉRIC GRÜTZMÄCHER (Augener & Co.), is, of its kind, a very excellent show-piece. As may be expected from its title, it contains an abundant supply of arpeggios; but its subjects are pleasing, and the episode in A flat is well contrasted with the principal theme. In the hands of a tolerable player it will be found very effective.

*Divertissement on a Theme from the Opera "Zampa,"* for the Flute, with Pianoforte Accompaniment, by CASPAR KUMMER (Offenbach: J. André), contains some effective passages for the display of the solo instrument, but beyond this, has nothing to recommend it. We are not particularly struck either by the theme or the manner in which it is treated.

"*De Profundis*," Improvisation for Piano, by P. BODOIRA (Offenbach: J. André), and "*Désolation*," *Scène romantique pour Piano*, par LUIGI SAN FIORENZO (same publisher), are quite as dispiriting as might be expected from their titles.

*English Air*, arranged for the Pianoforte, by EDWARD CHADFIELD (Augener & Co.), is a pleasing set of variations on the old melody known as "*The Curly-headed Plough-boy*." The piece is showy, and suited for a tolerably advanced player; the harmony, however, occasionally (as, for instance, on the top of page 2) needs revision.

"*Sylphides*," *Deux Danses de Salon* (No. 1, Valse; No. 2, Polka Mazurka), par ALBERT JUNGSMANN (Offenbach: J. André), are two easy and effective teaching-pieces, of no particular novelty either in design or execution.

"*Quadrille Nouvelle*," composed by JOHN KINROSS (London: C. Jefferys), has the unusual merit, for dance music, of an entire avoidance of common-place. The themes have plenty of spirit, and there is more variety in the harmony than we have seen in any quadrilles for a long while. We can therefore recommend the set.

"*The Arrival at the Alps*," Characteristic Piece for the Piano, by R. LÖFFLER (London: W. Morley), is harmonised in a singularly uncomfortable manner. Probably the composer intended to depict the disagreeables of Alpine travelling!

"*Hirtentied*," für Pianoforte, von J. W. HARMSTON (Offenbach: J. André), is a mere trifle, not bad of its kind, but of no special excellence.

"*Light and Darkness*," Motett, by B. HOBSON CARROLL (London: Boosey & Co.), has abundance of melody, though it is somewhat common-place. The best movement of the work is decidedly the quartet on pages 7 and 8. The gravest fault of the work is the bad accentuation of the words, which occasionally is simply horrible—such words as "of" and "the" being placed on the strong beats of the bar.

"*Looking right over the sea*," Song, written and composed by JOHN OLD (London: Willey & Co.), is a ballad which is likely, we think, to be popular. The words are very fair, and the music has a good healthy swing about it. We would, however, recommend Mr. Old to re-write the symphony on the last two lines of page 3, which contains some progressions that are the reverse of pleasing.

"*Broken Dreams*," Ballad; "*The Light in the Window*," Ballad, by LOUIS PEREIRA (London: W. Morley), are two very tolerable but not particularly striking songs. We think the former rather superior to the latter.

"*Spirit of Twilight*," Song, by ALFRED PHILLIPS (London: W. Morley), is a song of which the intention is better than the execution. The melody is by no means bad, but the accompaniment is weak, and occasionally incorrect. Oh, that composers would study harmony!

#### MUSIC RECEIVED FOR REVIEW.

Bachmann, G. Valse de Concert; "*Dans les Bruyères*," "Conte d'Autrefois," Mazurka. (Paris: Leduc.)—Baines, H. "A Golden Day-dream." (Stead & Co.)—Bellamy, G. "Thine, O Lord;" "None like Thee." (G. Bellamy.)—Christie, D. T. "Mayflower Waltzes." (J. Williams.)—Desanges, C. F. "Penelope at her Task." (W. Morley.)—Elay, W. Magnificat and Nunc Dimittis. (Novello.)—Graham, W. B. "My Friend and I." (Evans & Co.)—Haines, W. Twelve Hymn Tunes; Ditto, Second set; Vesper Music. (Novello.)—Kowalski, H. Chanson Indienne; Menuet; Saltarelle; Invitation à la Polonaise; "Cuirassiers de Reischaffen." (Paris: Leduc.)—Land, E. "When night is darkest." (W. Morley.)—Meadows, W. W. Singers' Hand-book. (Meadows.)—Parkinson, W. W. The Principles of Harmony. (Novello.)—Pinsuti, C. "Dear Thoughts of other Days." (W. Morley.)—Schottländer, F. A. "Her love won mine." (Adams &

Beresford.)—Smith, A. O. Morceau d'Orgue. (Metzler & Co.)—Tours, B. Drei Characterstücke; Vier Kinderstücke. (Breitkopf und Härtel.)—"The Angel at the Window." (Duff & Stewart.)

## Concerts, &c.

### CRYSTAL PALACE.

THE fifth of the winter series of Saturday concerts brought forward an overture by Mr. T. Wingham, composed in commemoration of the fiftieth anniversary of the Royal Academy of Music, of which excellent institution he is still a pupil, and which was first performed at the annual concert given by the students of the Academy in July last. From its earnest and at the same time jubilant character, it is as appropriately entitled "*Festal*" as that by Mr. Cowen, similarly entitled, and of which we spoke last month, is the reverse. As the work of a student, it speaks well for his talents and for the institution which has helped to develop them. The announcement that Mme. Arabella Goddard would play Mozart's "last pianoforte concerto for the first time at these concerts" probably led many to anticipate a new discovery from among Mozart's *reliquia*. It turned out to be one which is tolerably familiar to students of Mozart, and is variously known as No. 2, No. 9, and No. 15 in the various editions of his twenty-five concertos. It is, however, his last, having been composed in January, 1791, just eleven months before his death. It is one of five composed in the same key, B flat, and though not the most striking of the twenty-five works he wrote in this class, or containing much that one has not heard before in his previous works of a similar scope, it is remarkable for the boldness of its modulations, and from end to end abounds with true Mozartian charm. Mme. Arabella Goddard, who never seems more happy or more at home than when she is playing Mozart, did ample justice to the work, introducing a couple of cadenzas, written expressly for her by Carl Reinecke, and evidently with the view of providing her with an opportunity of displaying her unrivalled skill in scale-playing. On this her first appearance since her American tour—which early in the coming year is to be followed by a journey to Australia—she was met by a friendly greeting, the warmth of which was only exceeded by the enthusiasm evoked by her playing. Mendelssohn's "*Scotch*" symphony was, however, the *pièce de résistance* of the afternoon; a finer performance of this poetical work we cannot call to mind. Though the "*Italian*" symphony may be preferred by many, there can hardly be a doubt that the "*Scotch*" is a long way the greatest, and, as a work of art, by far the most finished of Mendelssohn's five published symphonies. That it occupied his attention more than either of the others is evident from the length of time required to mature it. Though it was commenced in 1829, while on a tour in Scotland with his friend Klingemann, it was not completed till 1842; that it was often in his thoughts during this period is evident from the frequent allusions he makes to it in his letters of this time. No less a treat was the magnificent performance of Beethoven's *Leonora* overture, No. 2, which, but for the existence of No. 3, to which it is scarcely inferior, might be accounted one of the grandest of his works.

Beethoven's rondo in B flat (posthumous), for pianoforte and orchestra, was heard here for the first time, probably also for the first time in England, at the sixth concert. From a remark of Dr. L. Sonnleithner in Breitkopf and Härtel's invaluable Thematic Catalogue of Beethoven's works, edited by Herr Nottebohm, we learn, on the authority of A. Diabelli, that on Beethoven's death it was found among his effects in an unfinished state, and was completed by Czerny. It is further suggested that it was originally intended for his pianoforte concerto in the same key; there is strong evidence in favour of the truth of this conjecture, from the fact that both are scored for precisely the same combination of instruments. Though as an early work by Beethoven it is one of the slightest possible importance, it is pleasingly bright and melodious in character, and to students of Beethoven, who think that not a bar that he ever wrote should be lost, must have proved a welcome revival. It was neatly and unaffectedly played by Mr. Ridley Prentice. That Beethoven once wrote like a child—but what a child!—it served to show; and not only this, it seemed to make the overpowering grandness of the "*Eroica*" symphony, by which work of his matured genius it was followed, more than ever apparent. Weber's overture to *Der Freischütz*, the most universally popular of his operas, and that by Schumann to *Die Braut von Messina*, which, by its gloomy character, forms so fitting a prelude to Schiller's mournful tragedy, together with the symphony, were played with the greatest spirit and effect.

The seventh concert opened with Cherubini's overture to *Les Abencerages*, an opera which met with failure on its first production in Paris in 1813, but of which, in a letter to Moscheles, Mendelssohn speaks with enthusiasm. Cherubini's overtures are always welcome; this one was especially so, as being one of those least often heard. No less welcome, and probably more delightful to the generality of the audience, was Haydn's symphony in G, known in England as "Letter V." But what most excited the curiosity of musicians was Herr Rubinstein's pianoforte concerto in D minor, No. 4, played, for the first time here, by Mr. Frits Hartvigson. Herr Rubinstein's work is not one which commends itself to the general listener on a first hearing, but it is one which may prove extremely interesting as a study to musicians, not only on account of the novel and masterly manner in which the pianoforte is treated, but also for its orchestral combinations and the general form of its construction. There is probably no composer for the pianoforte who demands so much from his instrument as Herr Rubinstein, or whose music is a greater tax upon its executant's skill, strength, and endurance. An examination of his score is instructive, as showing the means he employs to render possible apparent impossibilities. In his mode of treating the orchestra he seems quite as much at home as when playing, or writing for, the piano; he frequently uses new and effective combinations, and never overloads his score. His instrumentation always sounds clear and evenly balanced. In point of form, his work, in the main, follows the accepted pattern, though this is not at once apparent, from the fact that he so frequently disguises his themes by elaboration or inversion, that they are often scarcely recognisable on a second appearance, and one is apt to mistake them for new ones, and consequently inclined to question their right to appear when they do. Notwithstanding many unquestionable points of beauty, as a whole Herr Rubinstein's concerto lacks continuity and coherence; though one may admire his laudable ambition and his earnest and artistic strivings, it is impossible to express unqualified satisfaction with the result. That his concerto will not be often heard is quite certain, for there are very few pianists who have either the courage or the power to cope with its enormous difficulty. It could hardly have fallen into better hands than those of Mr. Hartvigson, a Danish pianist of the first grade, who, though he has been among us for the last six years, has too seldom been heard in public. The sensation he created last summer at a concert of the Philharmonic Society, when he came forward with Liszt's concerto in E flat, and again on the present occasion, will surely lead to his more frequent engagement. Sir W. Sterndale Bennett's beautiful and poetic fantasia-overture, "Paradise and the Peri," composed for the Jubilee Concert of the Philharmonic Society, 1862, agreeably closed the afternoon's performance.

A full analysis of Schumann's symphony in C, No. 2, by Mr. E. Prout, having appeared in these columns in May last, we need only chronicle the fact that it formed the principal item of interest in the programme of the eighth concert, that it was splendidly played, and loudly applauded. It was last heard here in March, 1868; and one cannot read the interesting and enthusiastic remarks of the clever graphist, who signs "G," without feeling surprise that so long an interval should have been allowed to elapse without a repetition of it. Mr. E. Dannreuther was the pianist, appearing as the exponent of Beethoven's concerto in E flat, No. 5; but owing to one of those unfortunate slips of memory, which even the most highly endowed cannot always guard against with entire certainty, he scarcely came off with such flying colours as on the occasion of his playing here Liszt's concerto in E flat, about a year ago. In other respects his reading was clear and precise, betokening an artistic reverence for the author's text, and free from exaggeration, but withal a less impressive one than we had anticipated from our experience of his playing on former occasions. Like thorough-bred race-horses, the most highly and delicately organised executants are not always to be depended upon to do their best just at the moment when they are most wanted. Mr. Dannreuther need not, therefore, be disheartened if, for once, he feels that he has fallen short of the mark. Mr. Henry Smart's overture to *King Renf's Daughter*, and Mendelssohn's *Melusina*, completed the instrumental selection. That by Mr. Henry Smart forms the prelude to a cantata for female voices, obviously composed with a view to its being made use of by girls' schools; the cantata was heard at a concert given by its publishers (Lamborn Cock and Co.) on its first appearance, a year or two ago, at the Hanover Square Rooms; when the accompaniment throughout was delegated to the pianoforte, the overture being played as a duet, in which form it is published. It may have been a satisfaction to Mr. Smart to hear his work performed by orchestra, for which it is effectively scored; but it is so full of Mendelssohnian reminiscences, that at best it can only be characterised as a neat piece of "music-making," totally devoid of musical interest. Its being the work of an Englishman could be the only excuse for bringing it forward. On the other hand, Mendelssohn's

overture, often as it has been heard here, is always welcome. It is the last of his concert overtures, and certainly the most difficult to perform. How far Mendelssohn intended it as an illustration of Tieck's fantastic tale, it is impossible to determine; on being asked what he meant it to depict, he is reported to have curtly replied, a *misalliance*; from this and from some remarks which he drops in a letter to his sister Fanny, it would appear that not more was attempted than a portrayal of the opposite characters of the proud knight Lusignan and the enchanting Melusina.

The vocalists at these four concerts were Mme. Lemmens-Sherrington, Mme. Patey, Mme. Elena Lanari, Miss Edith Wynne, Miss Fanny Heywood, and Messrs. J. H. Pearson and Vernon Rigby, all of whom, with the exception of Mme. Lanari, Miss Heywood, and Mr. Pearson, may be regarded as established favourites. Of the new appearances none was very remarkable; Miss Heywood sang neatly; Mme. Lanari in such a way that she is not likely to meet with a second engagement here; and Mr. Pearson is a young singer, with a very sweet though not powerful tenor voice, who promises extremely well. The music brought forward by them calls for no special remark; one could not, however, but be impressed by Mme. Patey's splendid singing of an old Italian song, "Caro mio ben," by Giordani, which was loudly redemanded, as well as by her rendering of a new song by Signor Randegger, "Peacefully slumber," chiefly noticeable for the unusual and effective combination of its accompaniment, which is scored for pianoforte, viole, and violoncelli.

#### SACRED HARMONIC SOCIETY.

THIS institution commenced its forty-first season on the 22nd ult. with a performance of Handel's *Judas Maccabeus*, when the principal vocalists were Mme. Sinico, Miss Banks, Miss Julia Elton, Mr. Vernon Rigby, Mr. Montem Smith, and Mr. Lewis Thomas; Sir Michael Costa, as usual, conducting. From the prospectus issued by the committee we learn that, besides the revival of works which have not recently engaged the society's attention, the production of Bach's "Passion Music" for the first time by the society is contemplated. Commenting upon this, the musical critic of the *Athenæum* assumes that it will be given with "additional accompaniments," and that, as a matter of course, these will be supplied by Sir Michael Costa. Can this gentleman be ignorant of the existence of those prepared and already published by R. Franz, and which were partially made use of at late performances of the work, both at the Oratorio concerts and at Westminster Abbey? It is said, however, that Sir Michael Costa is in favour of the work being given just as it stands in Bach's score, without any additional accompaniment. Should this course be determined upon, it will be of more importance to define what the organist shall play than decide who shall be the player. And what this should be, who can say?

#### MONDAY POPULAR CONCERTS.

THE inaugural concert of the fifteenth season, given at St. James's Hall on the 11th ult., attracted a more numerous audience than can generally be counted upon at this early period of the winter musical season. It might not inappropriately have been announced as an "Arabella Goddard" night, seeing that in three of the four instrumental works presented the most prominent part was sustained by Mme. Arabella Goddard. These were Beethoven's sonata in C minor, Op. 111, for pianoforte alone; Mendelssohn's sonata in D major, Op. 58, for pianoforte and violoncello; and Beethoven's trio in G major, Op. 1, No. 2, for pianoforte, violin, and violoncello. Since her American tour Mme. Arabella Goddard's style of playing seems to have gained in vigour and animation, and to have lost none of its delicacy. Her execution in each of these works was all that could be desired; and it was interesting to hear one of Beethoven's earliest published works in such close juxtaposition to the last of his sonatas. Mme. Arabella Goddard was worthily associated with Signor Piatti in Mendelssohn's sonata, and with Mr. Henry Holmes and Signor Piatti in Beethoven's trio. The quartet, Haydn's, in C major, Op. 33, No. 3, with which this concert commenced, and which was heard here for the ninth time, was capitally played by Mr. Henry Holmes, Herr L. Ries, Mr. Zerbin, and Signor Piatti. It pleased much, and the concluding movement—one of the liveliest and probably the shortest of finales—was loudly redemanded. Mme. Norman-Néruda had been announced to play at this concert, but was prevented from appearing by illness. Mr. Henry Holmes, who was therefore engaged to supply her place, appeared for the first time as leader at a Monday Popular Concert. A more judicious choice of a substitute could hardly have been made at short notice. He filled the post with satisfaction to the audience, and with the highest credit to himself. That his début

before a "Monday Popular" audience had been so long deferred would seem strange, but for the fact that for several years past his time must have been pretty fully occupied in attending to the quartett party he himself organised for the purpose of giving concerts of a similar scope in St. George's Hall and in several of the suburban districts, &c. Mme. Sinico, whose versatility of talent enables her to do such good service both in operas and concerts, was the vocalist. She sang Susanna's charming air, "Deh vieni," from Mozart's *Le Nozze di Figaro*, and "Quando a te lieta," the song—with violoncello obbligato (Signor Piatti)—composed by M. Gounod expressly for Mme. Nantier Didié, and interpolated in the version of *Faust* produced at the Royal Italian Opera, with so much feeling and effect that she was compelled to repeat the latter. Sir Julius Benedict accompanied.

Mme. Norman-Néruda was again absent from the second concert; but now that the novelty of listening to a lady fiddler has in a measure worn off, it was no disappointment to find her place supplied by Herr Straus, whose manly and vigorous style of playing is always so contenting, and whose courtesy, good-nature, and modesty have but too often of late led him to accept a subordinate position, when one would rather have seen him occupying a more prominent one. Two quartetts were given at this concert—viz., Mozart's in D major, No. 10, and Haydn's in C major, Op. 76, No. 3 (with variations on the Austrian national hymn, "God preserve the Emperor"). Mr. C. Hallé was the pianist, and chose for his solo Mozart's sonata in D major; and was subsequently associated with Herr Straus in Beethoven's sonata in A minor, Op. 23. Signor Federici, who contributed a couple of songs—viz., Stradella's beautiful aria di Chiesa, "Pietà, Signore," and Gounod's "Ce que je suis sans toi," has a pleasant-toned voice, but lacks refinement and clearness in his pronunciation. In the absence of Sir Julius Benedict, he was ably accompanied by Mr. Zerbin.

Mme. Norman-Néruda appeared at the third concert, taking part with MM. Ries, Zerbin, and Piatti in Schumann's delicious quartett in A minor—one of the most individual of his works—and in Haydn's quartett in F major, Op. 17, No. 2, as well as with Mme. Arabella Goddard in Mozart's sonata in D major (No. 3 of Hallé's edition), for pianoforte and violin, the last movement of which the two ladies were compelled to repeat. Mme. Arabella Goddard seemed to please the audience vastly by her playing of Beethoven's sonata in A flat, Op. 26, but must have astonished some of her pupils by the rapid pace at which she took the scherzo and finale, of which, it may be remarked, the one is marked *allegretto molto*, the other *allegro*, but neither *presto*. Mr. Castle, whom we heard for the first time, has an agreeable voice. He sang "In native worth," from the *Creation*, and Mendelssohn's setting of "The Garland," better known, perhaps, as "By Celia's arbour."

Extra performances on Saturday afternoons are announced for December 7th and 14th, and January 18th.

#### MUSICAL EVENINGS.

THE first of a series of five concerts was given in St. George's Hall, on the 13th ult., by the excellent party of instrumentalists organised by Mr. Henry Holmes in 1868 for the purpose of giving performances of classical chamber music of a similar scope to those of the "Monday Popular." Mr. Henry Holmes may perhaps not unfairly be regarded as the first English violinist of the day; his co-executants, as usual, were Mr. F. Folkes (second violin), Mr. A. Burnett and Mr. H. Hann (viola), and Signor Pezze (violinello). From having so long practised together, his party have attained to very high excellence in their rendering of concerted chamber music. The concerted works presented at this first concert were Mozart's quartett in F, No. 8; Schumann's trio in D minor (in which the pianoforte part was ably sustained by Mr. Walter Macfarren), and Beethoven's quintett in C, Op. 29. An allegro, transcribed for violin and pianoforte from a "string" trio of Gluck, with a "Prelude retrospectif" by Mr. Henry Holmes, was a welcome revival. It was admirably played by Mr. Holmes and Mr. C. E. Stephens. Miss Jessie Goode, a pupil of the Royal Academy of Music, sang Mendelssohn's "Zuleika," and a ballad by Mr. Henry Smart. She has a pleasing voice and promises well, and was accompanied by Mr. Walter Macfarren, her pianoforte instructor at the Royal Academy of Music.

Mr. Henry Holmes has made a capital selection of works to be presented during the present series of concerts. Among those least often heard may be enumerated Brahms' sextett in G, Op. 36—the natural result of the success which attended the production of his sextett in B flat a year or two since—Hauptmann's sonata in G, for violin and pianoforte; Beethoven's posthumous quartett in E flat, Op. 127; and a quartett in B minor, for pianoforte and strings, by Mr. C. E. Stephens.

#### MR. WALTER BACHE'S RECITAL.

FOR the last six or seven years Mr. Walter Bache's annual concert has been looked forward to with increasing interest by musicians who have a care beyond the daily routine of their professional life, as well as by amateurs who are concerned for the progress of musical art, and the changes which from year to year it undergoes. To advance the claims of the new German school, as specially represented by Liszt and Wagner, has hitherto been the principal aim of his concerts. Besides other important works we are indebted to him for a first hearing of more than one of Liszt's "Symphonische Dichtungen," as well as of his pianoforte concerto in E flat. But for the introduction by him of the last-named work at his concert of two years ago, which led to its repetition at the Crystal Palace by Mr. E. Dannreuther, and at the Philharmonic by Mr. Frits Hartvigson, we might in all probability have long waited in vain for a hearing of this interesting and difficult work. That Mr. Bache's studies, which he has prosecuted under Liszt and Von Bülow, have not been confined to a narrow circle, is apparent from the varied character of the following programme of the works played by him at his first "Recital," at the Hanover Square Rooms, on the 18th ult.:

Prelude and fugue, Op. 35, E minor, by Mendelssohn; nocturne, Op. 27, D flat; prelude, Op. 28, G; and étude, Op. 10, G flat, by Chopin. Consolations—Nos. 1, 2, and 3; and elogue ("Années de Pèlerinage"), by Liszt; minuet and gigue, by Mozart; sonata, Op. 31, No. 3, E flat, by Beethoven; march (*Tannhäuser*), by Wagner (transcribed for the pianoforte by Liszt).

Mr. Bache's performance was a *bond fide* recital, each of the works set down being played by him from memory with a readiness and correctness rarely attained, as well as with remarkable force, finish, intelligence, and feeling. That an artiste who, by the choice of the music brought forward at his concerts, has shown himself a real enthusiast for his art, and at the same time has proved his competency as a pianist, has never yet been heard either at the Crystal Palace, the Philharmonic, or the Monday Popular Concerts, is a matter which, to say the least, excites our surprise. Why has this been so? Can it be because Mr. Bache is an Englishman, and being an Englishman, is lacking in that useful quality of self-assertion and assurance, which but too often makes up the sole stock-in-trade of so many of the second-rate foreign artistes who visit this country?

Mr. Bache announces that his ninth annual concert will take place early in next year at St. James's Hall, when, among other interesting works, he intends to produce Liszt's setting of the 13th Psalm, for tenor solo, chorus, and orchestra.

#### MONTHLY POPULAR CONCERTS, BRIXTON.

MR. RIDLEY PRENTICE, the enterprising director of these excellent concerts, has opened a fresh season with (if we may judge from appearances) more flourishing prospects than hitherto. Steady perseverance in artistic work is sure at last to bring its reward, and we hope that Mr. Prentice's efforts to promote the cause of classical music in the south of London will at length meet with the support they deserve.

Two concerts of the present series have hitherto taken place. At both Mr. Henry Holmes's quartett party was engaged; but at the first Messrs. Burnett and Pezze were absent, their places being filled by Messrs. Zerbin and Lütgen. We must confine ourselves to a mere record of the chief works produced. These were, at the first concert, Haydn's genial quartett in B flat (No. 78); Beethoven's so-called "Moonlight" sonata, well played by Mr. Prentice; Mr. W. H. Holmes's sonata in C minor, for piano and violin (Mr. Prentice and Mr. Henry Holmes); and Schumann's piano quartett in E flat, Op. 47. Miss Purdy was the vocalist.

The programme of the second concert (November 12th) was no less well chosen. It comprised a quintett in E major, for strings, by Mr. Henry Holmes; Mozart's sonata in C minor, for piano solo; Sir Sterndale Bennett's sonata in A, for piano and violoncello; and Mendelssohn's piano quartett in B minor. The vocal music was contributed by Miss Emily Spiller and Mr. Robert Hilton. The room was well filled. For the next concert an important novelty is announced—Raff's piano trio in G.

The first concert for this season of the Brixton Amateur Musical Society took place on the 6th ult., under the direction of Mr. H. Weist Hill. The programme included, among other pieces, Mendelssohn's "Reformation" symphony, Méhul's overture to *Les Deux Aveugles de Tolède*, and Schumann's pianoforte concerto, played by Miss Agnes Channell.

The first concert of the Railway Clearing House Musical



Society, conducted by Mr. W. Lemare, took place on the 31st of October, when Van Bree's cantata, *St. Cecilia's Day*, and a miscellaneous selection were performed.

A performance of Sir M. Costa's oratorio, *Eli*, by the Brixton Choral Society was announced for the 25th ult. As we were unable to be present, we must content ourselves with recording the fact of the announcement.

At the last concert given by the Glasgow Choral Union, on the 19th ult., the scheme included Gounod's *Gallia*, Beethoven's music to the *Ruins of Athens*, Mozart's G minor symphony, the march and chorus from *Tannhäuser*, and some smaller pieces. Mr. Lambeth conducted. The orchestra was Mr. De Jong's, from Manchester, there being no local orchestra fit for the purpose. Mme. Sinico and Mr. Duncan Smyth were the vocalists, and the organ part in the cantata was played by a member of the society. A splendid interpretation of Gounod's mournful music was given, the working up of the passionate finale being especially fine. The combination of Mr. De Jong's orchestra with the local choir was so much appreciated that another performance has been arranged for the 5th inst. Mr. E. Prout's organ concerto in E minor will be included in the selection on that occasion.

### Musical Notes.

THE prospectus has been issued of a new musical society, called the "British Orchestral Society," consisting of an excellent orchestra of seventy-five exclusively native musicians, conducted by Mr. G. Mount. A series of six concerts is announced, on alternate Thursday evenings, beginning on the 5th inst. Among new works to be produced are the overture to Mr. G. A. Macfarren's MS. oratorio, *St. John the Baptist*, and a new overture by Mr. J. F. Barnett, composed expressly for the society.

THE *Morning Post* of the 7th ult. contained an ably-written article advocating the use of the orchestra in our churches, which deserves the attention of our readers.

ON Oct. 26th Mr. Henry Lahee gave a lecture at the Literary Institution, Aldersgate Street, on "The Life of Schubert." The illustrations were well selected, and comprised, among other things, the "Kyrie" from the great Mass in E flat, sung by Mr. Venables' choir.

ON the 19th ult. the Cambridge Amateur Vocal Guild, under the direction of Mr. C. V. Stanford, its conductor, performed, for the first time in England, Sir R. P. Stewart's cantata, *The Eve of St. John*. A correspondent, on whose judgment we can rely, speaks very favourably of the work.

THE Sheffield Amateur Harmonic Society gave its first concert for the present season on the 12th ult. An excellent band, ably conducted by Herr Schöllhammer, performed Beethoven's symphony in D, Auber's overture to *Haydée*, and Mendelssohn's Wedding March in a very effective manner.

MR. JULIAN ADAMS, of Buxton, is doing a good work for the cause of music in that town. His orchestral concerts, given nightly at the Pavilion, bring forward the best classical works of Beethoven, Mozart, Weber, Mendelssohn, &c., besides such lighter fare as operatic overtures and selections, &c. The programmes which we have seen are excellently chosen, and Mr. Adams' spirited enterprise deserves a large measure of support.

MR. C. FLETCHER, of Southampton, also deserves a word of mention for his endeavours to popularise good music in that town. At a recent chamber concert given by him there, the programme included J. L. Ellerton's quartett, Op. 124, No. 1; Beethoven's quartett, No. 2; and the same composer's sonata in F, for piano and violin.

THE printed catalogue of the musical autographs collected by the late Sigismond Thalberg occupies thirty pages. Among the most valuable works are the original manuscripts of Beethoven's Mass in C, Dervish Chorus in the *Ruins of Athens*, string trio in E flat, and sonata in C sharp minor; Mozart's quintett for piano and wind instruments; Mendelssohn's quartett, Op. 12; Spohr's quartett in G; and a cantata by Weber.

AN interesting fact in connection with the recent "golden wedding" of the King and Queen of Saxony, is that among the pieces of music performed was the manuscript cantata composed by Weber on the occasion of their marriage, just fifty years previously. A new text, suitable to the altered circumstances of the royal pair, was substituted for the original words.

AT one of M. Pasdeloup's recent concerts in Paris, a "scene" took place. The conductor desired to produce Wagner's overture to *Rienzi*, but the band refused to play a work composed by so

pronounced an Anti-Gallican as the author of the "Kaisermarsch." M. Pasdeloup was consequently obliged to substitute the overture to *Oberon*. As soon, however, as the opening horn-notes were heard, the partisans of Wagner raised the cry, "Wagner! Wagner!" to which his opponents replied by hissing and whistling. Not until the conductor had made a somewhat lame explanation was peace restored, and the music allowed to continue.

AN American musical paper, the *Amateur*, furnishes us with a remarkable proof of the want of acquaintance, on the part of the general public, with classical music. In its number for September last a piece of music is given entitled, "Vestal March," by F. Branson. Will it be credited that this is neither more nor less than Weber's march from the "Concertstück," note for note, with the addition of a vulgar *trio*, and equally vulgar coda? The fact that such a fraud should be even attempted is significant.

MR. E. J. WILLSON, of Hatton Garden, has invented a new "Registered Music Portfolio," which deserves particular commendation. Its special advantages are a semicircular metal back, and metal sides, which thoroughly protect the music, and at the same time enable it to be conveniently carried without being either rolled or creased. The design is very tasteful, and we think it likely to meet with a large sale.

ORGAN APPOINTMENTS.—Mr. T. Webster (of St. John's, Egremont), to Christ-Church, Southport. Mr. F. H. Bradley, to the parish church, St. Mark's, Shelton, Stoke-on-Trent, as organist and choir-master.

### TO CORRESPONDENTS.

G. W. T.—The authorship of the Mass is uncertain, but the best authorities are unanimous in agreeing, chiefly on internal evidence, that the work is not Mozart's.

W. H. SHRUBSOLE.—The melody you have sent us is that of the old Lutheran chorale, "Jesus meine Zuversicht," a very appropriate piece for performance at a funeral. You will find it in most collections of German chorals.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

### "THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

PER PAGE .. .. .	£5 0 0
HALF PAGE .. .. .	2 10 0
QUARTER PAGE .. .. .	1 10 0
QUARTER COLUMN .. .. .	0 10 0
ONE-EIGHTH COLUMN .. .. .	0 10 0

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

C. W. GLUCK'S GAVOTTE from "Paris and Helena." Transcribed for the Pianoforte by E. PAUER. 3s. London: AUGENER & Co.

### NEW EDITIONS OF Palestrina.

66 FOUR-PART MOTETTS. Edited by H. BELLERMANN. In One Vol., net 10s.

### Corelli.

48 VIOLIN SONATAS. Edited by J. JOACHIM. In One Vol., net 10s.

### Couperin.

PIÈCES POUR LE CLAVECIN. Edited by J. BRAHMS. In One Vol., net 10s.

LONDON: AUGENER & CO., 86, NEWGATE STREET.

# E. PAUER'S COMPLETE EDITIONS OF THE CLASSICS.

LARGE 8VO.

All Prices marked are net. In ordering, mention Pauer's Edition and the number.

PIANOFORTE SOLOS.							
J. S. BACH.							
1	48 Preludes and Fugues (Das wohltemperirte Klavier), with Portrait, Biography, Metronome, &c. Edited by E. PAUER	...	...	6	0	8	0
<p>"The edition before us, while one of the cheapest, is also one of the best. It is beautifully engraved, and printed from the stone on excellent paper. Herr Pauer, in addition to the most conscientious performance of his duties as editor, has contributed a very interesting memoir of Bach, which, together with a fine portrait, further enhances the value of this important musical publication."—<i>The Queens</i>.</p>							
2	Popular Pieces from his Partitas and Suites, with Metronome, &c. Edited and Fingered by E. PAUER	...	...	2	0		
<p>"The quaint grace, beauty, and power disclosed, even in these brief extracts, will probably lead many previously unacquainted with their author to a larger knowledge of his works."—<i>Daily News</i>.</p>							
BEETHOVEN.							
	79 Piano Works. Complete. Edited by E. PAUER	...	...				
3	Vol. I. 38 Sonatas, with Portrait, Biography, Metronome, and Historical Notes to each Sonata	...	...	6	0	8	0
	The People's Centenary Edition, without Portrait, Biography, &c.	...	48.				
4	Vol. II. 21 Variations and 16 smaller Pieces for Piano Solo, and all the Piano Duets; also complete List of all Beethoven's Works and Arrangements	...	...	6	0	8	0
<p>"It has the further recommendation that it combines cheapness with elegance and correctness in a degree unrivalled, we believe, by any other publication of the kind."—<i>Illustrated London News</i>.</p> <p>"Pauer's Edition is without doubt the best and most convenient volume of Beethoven's sonatas yet issued. It is so admirably printed that it is much to be preferred to the ordinary-sized score, as by a judicious arrangement of space the size of the notes is not diminished, and by the adoption of the large octavo size more than the usual quantity of staves are printed on each page, so that the performer is not called upon to turn the leaves so frequently—an arrangement that all players will highly appreciate."—<i>The Sun</i>.</p> <p>"Beethoven's master-thoughts, under first-rate editorship, admirably printed, and presented in a guise at once perfectly portable and not inconveniently diminutive."—<i>Musical Standard</i>.</p> <p>"This is by far the cheapest and best edition of Beethoven's sonatas."—<i>Lloyd's Weekly News</i>.</p>							
CHOPIN.							
5	10 Waltzes, with Portrait	...	...	3	0		
6	18 Nocturnes	...	...	4	0		
7	43 Mazurkas	...	...	5	0		
7A	12 Polonaises	...	...	5	0		
<p>"The name of Herr Pauer on the title-page is a sufficient guarantee for the careful and musicianly editing of these collections."—<i>Monthly Musical Record</i>.</p>							
M. CLEMENTI.							
8	12 Sonatinas. Edited and Fingered by E. PAUER	...	...	2	0		
FIELD.							
9	Nocturnes. Edited and Fingered by E. PAUER	...	...	2	0		
HANDEL.							
10	Popular Pieces, with Metronome, &c. Fingered by E. PAUER	...	...	2	0		
MENDELSSOHN-BARTHOLDY.							
	Piano Works. Edited by E. PAUER	...	...				
12	Vol. I. Two Concertos, Op. 25 and Op. 40. Capriccio Brillant in B, Op. 22. Rondo Brillant in E flat, Op. 29. Serenade and Allegro Giocoso, Op. 43	...	...	4	0	6	0
13	Vol. II. Capriccio, Op. 5. Sonata, Op. 6. Characteristic Pieces, Op. 7. Rondo Capriccioso, Op. 14. Fantasia on "The Last Rose of Summer," Op. 15. Three Caprices, Op. 16. Fantasia, Op. 28	...	...	4	0	6	0
14	Vol. III. Three Caprices, Op. 33. Six Preludes, Op. 35. Variations Sérieuses, Op. 54. Andante Cantabile and Presto Agitato. Two Musical Sketches. Prelude and Fugue in E minor. Scherzo in B minor. Scherzo à Capriccio and Study	...	...				
	Vol. IV. Songs without Words (Lieder ohne Worte)	...	...	3	0	5	0
MOZART.							
	63 Piano Works. Complete. Edited by E. PAUER	...	...				
16	Vol. I. 22 Sonatas, with Portrait, Biography, Metronome, Historical Notes, and complete List of all Mozart's Works	...	...	5	0	7	0
17	Vol. II. 21 Books of Variations, 12 smaller Pieces for Piano Solo, and his 8 Piano Duets	...	...	5	0	7	0
<p>"The engraving is admirably clear, the paper is good, and the text commendably accurate."—<i>The Queens</i>.</p>							
SCHUBERT.							
18	Vol. I. Piano Solo Sonatas, with Portrait, Biography, Historical Notes, &c.	...	...	5	0	7	0
19	Vol. II. All the rest of the Piano Solo Works (Fantasias, Impromptus, Moments musicaux, Dances, and Variations)	...	...	5	0	7	0
<p>"All these editions are carefully supervised, and illustrated with historical notes, by Herr Pauer, one of our most eminent pianists, and a high authority on the subject of classical music."—<i>Daily News</i>.</p>							
SCHUMANN.							
20	Album of 56 Original Pieces, with Advice to Young Musicians, and Portrait. Edited by E. PAUER	...	...	4	0	6	0
<p>"This volume is produced in the same style of excellence as those already referred to, has some valuable leading indications of the fingering supplied by Herr Pauer, and is prefaced by a translation of Schumann's sound and valuable 'Advice to Young Musicians.'"—<i>Daily News</i>.</p>							
21	Forest Scenes. Nine Original Pieces. Edited by E. PAUER	...	...	2	0		
G. M. VON WEBER.							
22	Complete 23 Piano Solo Works, with Portrait, Biography, Historical Notes, &c.	...	...	5	0	7	0
<p>"It is beautifully and clearly printed in bright black ink; is in that portable octavo form which admits of the comprehension of a large library of music in a marvellously small compass."—<i>Daily News</i>.</p>							
VOCAL MUSIC.							
FRANZ SCHUBERT.							
	Songs, with English and German Words. Edited by E. Pauer	...	...				
26	I. Maid of the Mill (Die Schöne Müllerin)	...	...	3	0		
27	II. Winter Journey (Die Winterreise)	...	...	3	0		
28	III. Dying Strains (Schwanengesang)	...	...	3	0		
29	IV. Twenty-four Favourite Songs	...	...	3	0		
30	Album containing the above four Vols. (82 Songs), in One Vol., with Portrait	...	...	6	0	8	0
ROBERT SCHUMANN.							
31	Album of Songs. Thirty Songs, with English and German Words. Edited by E. PAUER	...	...	5	0	7	0
32	Myrtle Wreath (Myrthen). 26 Songs, with English and German Words. Edited by E. PAUER	...	...	4	0		
All the above Works are Edited by E. PAUER.							

LONDON: AUGENER &amp; CO., 86, NEWGATE STREET.

